

MUSIC - UNIVERSITY OF TORONTO



3 1761 03411 8968

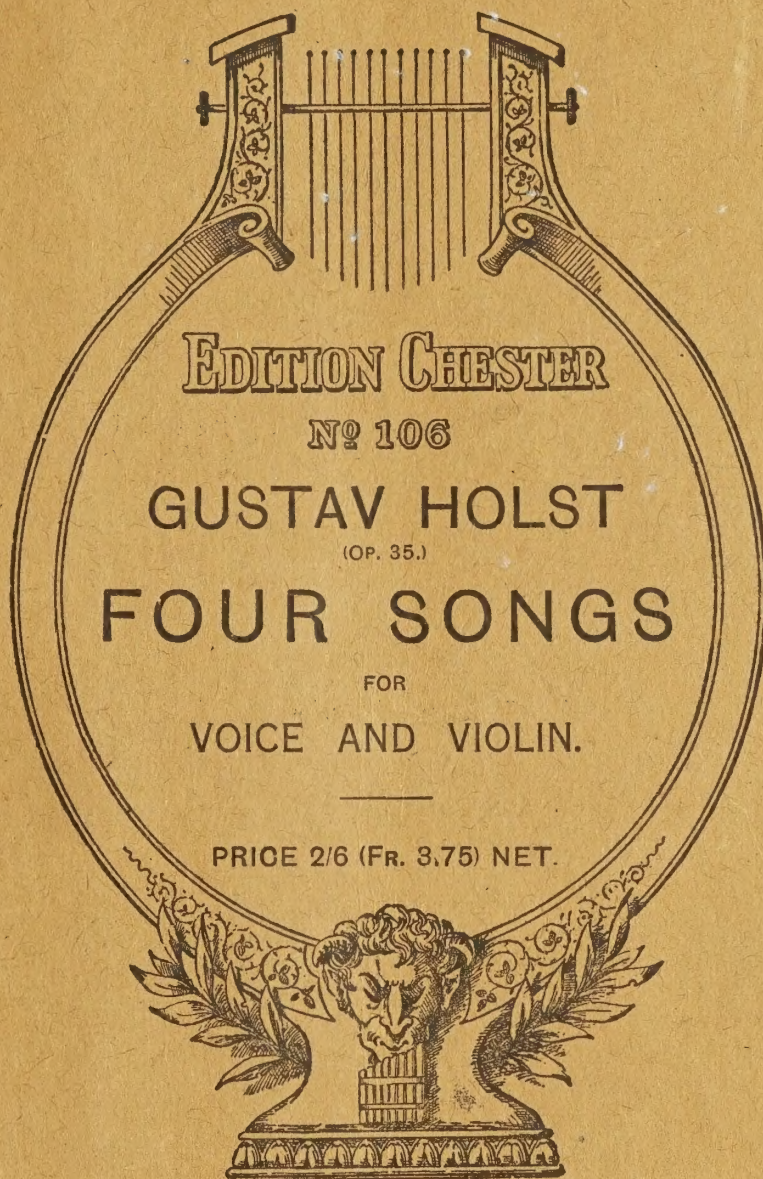
Holst, Gustav
[Songs, violin acc., op. 35]
Four songs for voice and violin

M
1624
.8
H65
op.35

Ella R. Harcourt No discount

1.25

NET



J. & W. CHESTER LTD



GUSTAV HOLST

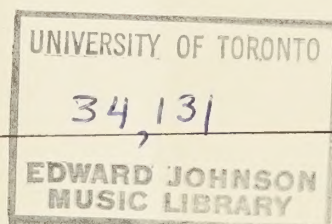
(Op. 35.)

FOUR SONGS

FOR

VOICE AND VIOLIN

Words from "A MEDIEVAL ANTHOLOGY" by kind permission of
Miss MARY SEGAR and Messrs. LONGMANS, GREEN & CO.



J. & W. CHESTER. LTD.,

LONDON: 11, GREAT MARLBOROUGH STREET, W.-1.

Seuls Dépositaires pour la France:

ROUART, LEROLLE ET CIE.,

29, RUE D'ASTORG, PARIS.

Seuls Dépositaires pour la Belgique:

MAISON CHESTER,

86, RUE DE LA MONTAGNE, BRUXELLES.

Engraved and Printed in England.



M
1624
.8
H65
642.35

Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

<https://archive.org/details/foursongsforvoic00hols>

Four Songs for Voice and Violin.

I.

Gustav Holst, Op. 35.

Andante.

Voice. *p*
Je - su Sweet, now will I sing To Thee a song of love long-ing;

Violin. *f* *p*

Do in my heart a quick well spring Thee to love a-bove all thing.

f *mf*

p
Je - su Sweet, my dim heart's gleam Brighter than the sun - - nè-beam!

cresc.

As thou wert born in Beth - le-hem Make in me thy lov - è - dream.

p

Je - su Sweet, my dark heart's light Thou art day without - en

mf

night; Give me strength and ek - e might For to lov - en Thee a -

right. *pp dolce*

Je - su Sweet, well may he be

p *pp*

— That in Thy bliss Thy - self — shall see: With lov - - è cords then draw Thou

8 8

morendo

me That I may come and dwell with Thee.

sempre pp

II.

Voice. *mf*

My soul has nought but fire and ice And my bo-dy earth and wood:

Violin. *f*

f

Pray — we all the Most High King Who is the Lord — of our last doom,

p

— That He should give us just one thing — That we may do His will.

p 8

III.

Allegretto.

Voice. *mf*

I sing of a mai-den That match-less is: King of all Kings Was her

Violin.

Andante.

pp

Son i - wis. He came all so still Where His mo - ther was As dew in A - pril that

fall-eth on grass: He came all so still To His mo - ther's bower As

pp

dew in A - pril That fall - eth on flower: He came all so still Where His

mo - ther lay As dew in A - pril That form-eth on spray. *f* Mo - ther and

dim. rall.

mai - den Was ne'er none but she: Well may such a la - dy God's mo - ther be.

dim. rall.

f

IV.

Allegretto.

Voice. *p*

My Le-man is so true Of love and full

Violin. *p*

The first system of the musical score features a voice part and a violin part. The voice part begins with a whole rest for two measures, followed by a half note 'My' and a half note 'Le-man is so true Of love and full'. The violin part starts with a half note 'p' and a half note, followed by a half note, and then a half note. The melody is written in treble clef with a key signature of one flat.

stead-fast Yet seem-eth e - ver new. His love is on us cast.

The second system continues the musical score. The voice part has a half note 'stead-fast', a half note 'Yet', a half note 'seem-eth e - ver', a half note 'new.', a half note 'His', a half note 'love is on', and a half note 'us cast.'. The violin part continues with a half note, a half note, a half note, and a half note. The melody is written in treble clef with a key signature of one flat.

cresc.

I would that all Him knew And loved Him firm and fast, They

cresc.

p

The third system of the musical score features a voice part and a violin part. The voice part begins with a half note 'I would that all Him', a half note 'knew', a half note 'And loved Him', a half note 'firm and fast,', and a half note 'They'. The violin part starts with a half note, a half note, a half note, and a half note. The melody is written in treble clef with a key signature of one flat.

nev - er would it rue But hap - py be at last.

The fourth system continues the musical score. The voice part has a half note 'nev - er would it', a half note 'rue', a half note 'But hap - py be', and a half note 'at last.'. The violin part continues with a half note, a half note, a half note, and a half note. The melody is written in treble clef with a key signature of one flat.

p

He lov - ing - ly a - bides Al - though I stay full long;

p

The fifth system of the musical score features a voice part and a violin part. The voice part begins with a half note 'He', a half note 'lov - ing - ly a - bides', a half note 'Al - though I stay full long;'. The violin part starts with a half note, a half note, a half note, and a half note. The melody is written in treble clef with a key signature of one flat.

mf

He will me ne - ver chide Al - though I choose the wrong. He says 'Behold My

mf

side And why on Rood I hung; For my love leave thy pride And

p

p

pp poco animato

I thee *un - der - fong. I'll dwell with Thee be - lieve, Le - man, un - der Thy

poco animato

pp

a tempo

tree. May no pain e'er me grieve Nor make me from Thee flee. I will

a tempo

cresc.

in at Thy sleeve All in Thine heart to be; Mine heart shall burst and cleave Ere

cresc.

rall. mf

dim.

rall. mf

dim.

un - true Thou me see.

dim.

pp

* underfong = take back

JOSEPH JONGEN

PIANO

| | s. | d. |
|---|----|----|
| Crépuscule au lac Ogwen, Impression, Op. 52 | 2 | 0 |
| Etudes, Nos. 1 and 2 each | 3 | 0 |
| Suite en Forme de Sonate, Op. 60 | 5 | 0 |
| 1. Sonatine. 2. La neige sur la Fagne. 3. Menuet-dansé. 4. Rondeau, | | |

PIANO DUET

| | | |
|---|---|---|
| Pages Intimes, Op. 55 | 4 | 0 |
| 1. Il était une fois. 2. Dansez, Mizelle. 3. Le bon cheval. | | |

ORGAN

| | | |
|--------------------------------------|---|---|
| Chant de May, Op. 53, No. 1 | 2 | 0 |
| Menuet-Scherzo, Op. 53, No. 2 | 2 | 0 |

VIOLIN AND PIANO

| | | |
|--|----|---|
| Aquarelles, 2 Pièces, Op. 59 each | 3 | 0 |
| 1. Légende naïve. 2. Valse libre. | | |
| Sonate No. 1, D major, Op. 27 | 12 | 0 |

VIOLONCELLO AND PIANO

| | | |
|--|---|---|
| Dans la Douceur des Pins, Op. 51, No. 1 | 2 | 0 |
| Poème, Op. 16 | 4 | 0 |
| Second Poème, Op. 46 | 6 | 0 |

CHAMBER MUSIC

| | | |
|--|----|---|
| Two Serenades for String Quartet, Op. 61. Miniature Score, 4s. Parts | 10 | 0 |
| 1. Sérénade tendre. 2. Sérénade dramatique. | | |
| String Quartet in A major, Op. 50. Miniature Score, 5s. Parts | 12 | 0 |
| Calmes, aux Quais Déserts, Op. 54. For medium voice, piano, and string quartet. (Poème d'Albert Samain) | 4 | 0 |

ORCHESTRA

| | | |
|--|----|---|
| Lalla-Rookh, Symphonic Poem, Op. 28. Miniature Score... .. | 10 | 0 |
| Prélude et Danse, Op. 31. Miniature Score | 10 | 0 |

SONGS (French and English Words)

| | | | | | |
|---|---|---|--|---|---|
| Après un Rêve (Romain Bussine) | 2 | 0 | Les Pauvres (Emile Verhaeren) | 2 | 0 |
| Bal de Fleurs (Ad. Hardy) | 2 | 0 | Paix (Frans Hellens) | 2 | 0 |
| Les Cadrans (Frans Hellens) | 2 | 0 | Que dans les Cieux (Jules Declare)... .. | 2 | 0 |
| Calmes, aux Quais Déserts (Aibert Samain) | 2 | 0 | Release (G. Jean-Aubry) | 2 | 0 |
| Chanson Roumaine (Hélène Vacaresco) | 2 | 0 | Sur la Grève (Henri de Regnier) | 2 | 0 |
| Dans son écrin (Roger Audoin) | 2 | 0 | Tableau Gothique (Edmond Picard) .. | 2 | 0 |
| | | | Villanelle (H. Gauthier-Villars) | 2 | 0 |

J. & W. CHESTER, LTD.

LONDON: 11, GREAT MARLBOROUGH STREET, W.-1.

SONGS

BY

EUGÈNE GOOSSENS

| | | | | | | <i>Net Cash</i> | |
|--|--|-----|-----|-----|-----|------------------------------|-----------|
| | | | | | | <i>s.</i> | <i>d.</i> |
| TWO SONGS (Op. 9). | ALFRED DE MUSSET | ... | ... | ... | ... | 2 | 0 |
| 1. | Chanson de Fortunio. | | | | 2. | Chanson de Barberine. | |
| DEUX PROSES LYRIQUES (Op. 16.) | EDWIN EVANS | ... | ... | ... | ... | 2 | 0 |
| 1. | Hier, dans le jardin ensoleillé . . . | | | | 2. | Mon chemin s'était assombri. | |
| PERSIAN IDYLS (Op. 17.) | EDWIN EVANS | ... | ... | ... | ... | 3 | 0 |
| 1. | The Breath of Ney. | | | | 2. | Heart of Kalyan. | |
| AFTERNOON (Westminster) (Op. 19, No. 1.) | G. JEAN-AUBRY | ... | ... | ... | ... | 2 | 0 |
| EPIGRAM (Op. 19, No. 2.) | EDWIN EVANS | ... | ... | ... | ... | 2 | 0 |
| TEA TIME (Op. 19, No. 3.) | G. JEAN-AUBRY | ... | ... | ... | ... | 3 | 0 |
| THE CURSE (Op. 22, No. 2.) | H. R. BARBER | ... | ... | ... | ... | 2 | 0 |
| THREE SONGS (Op. 26)— | | | | | | | |
| 1. | THE APPEAL (SIR THOMAS WYATT, 1503-1542) | ... | ... | ... | ... | 2 | 0 |
| 2. | MELANCHOLY (JOHN FLETCHER, 1579-1625) | ... | ... | ... | ... | 2 | 0 |
| 3. | PHILOMEL (RICHARD BARNEFIELD, 1574-1627) | ... | ... | ... | ... | 2 | 6 |
| Complete with Accompaniment for String Quartet | ... | ... | ... | ... | ... | 5 | 0 |
| BEHAVE YOURSEL' BEFORE FOLK (Old Scotch Folk-Song) | ... | ... | ... | ... | ... | 2 | 0 |
| | (Répertoire Collignon, No. 2.) | | | | | | |
| I'M OWRE YOUNG TO MARRY YET | ... | ... | ... | ... | ... | 2 | 0 |
| | (Répertoire Collignon, No. 6.) | | | | | | |
| VARIATIONS SUR CADET ROUSSEL | ... | ... | ... | ... | ... | 2 | 0 |
| | (Répertoire Collignon, No. 1.) | | | | | | |

J. & W. CHESTER, LTD.
LONDON: 11, GREAT MARLBOROUGH STREET, W.-1.

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

| | |
|-------|------------------------------|
| M | Holst, Gustav |
| 1624 | [Songs, violin acc., op. 35] |
| .8 | Four songs for voice and |
| H65 | violin |
| op.35 | |

Music

